



Hindu mue hain Raam hai, Musalmaan Khudaa  
Kahe Kabir so jeevta, dui mein kadai na jaai

(Hindus die chanting Raam, Muslims die chanting Khuda  
Kabir says only she is alive, who does not enter into duality.)

For Kabir, those who cling fast to these identities, whether of caste,  
religion or nationality, are 'dead people'. They are not really 'alive'.

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## THE SAINT - POETS OF MAHARASHTRA - I I

by

M.D. Atlekar

(Source : *The Aryan Path*, July 1939)

Namdev was a sweet poet ; he him-self communed with God and his abhangas are delicious to read. But such was the sturdy thought of that day that when he was examined by some one to test his spiritual worth, the verdict given was that he was not perfect, because he was still entangled in the concrete and was not able to grasp the abstract.

Eknath was a family man of some wealth and was voluminous writer. He has written a long book on the eleventh part of the *Bhagwat Puran*--a part devoted mainly to philosophic discussion. In the course of discussing high themes, Eknath gives sound advice on many matters of everyday interest. He made a name for being kind to the depressed classes and for being absolutely free from feelings of anger. He edited and published the *Dnyaneshwari* and was evidently a very great and courageous man. His works do not attain to the poetic heights of the *Dnyaneshwari*, but occasionally they remind one of the author of that wonderful book.

Tukaram was a Bania by profession and a peasant by birth, while Namdev was a tailor. Tukaram wrote a Marathi that is all his own. His *abhangas* are repeated in every Marathi-speaking household. His power of phrase making was marvelous. He was fearless, as they all were, and like them all he did not mind giving you a bitter pill if he thought that it would cure you of your malady. Courage was their chief virtue, and they spoke the truth even when the truth was unpalatable. These great authors are venerated wherever Marathi is spoken, and there is no doubt that their works have given a peculiar status to Marathi literature.

The Story of *Dnyaneshwar* is very eventful. His father *Vithalplant*, a resident of *Paithan*, was going about as a pilgrim, when in his wanderings he came to *Alandi* near *Poona*, where he met gentlemen who gave him his daughter in marriage. Some time after his marriage, however, *Vithalplant* grew tired of this life and wanted to seek spiritual truth. So one day he left his wife to go to *Benares*. There he called upon a famous *Sanyasin* and became his disciple, himself entering the fourth *ashram*. But he concealed from his guru the fact that he had a wife. A few

years later the Guru, while on a pilgrimage, happened to visit *Alandi*, where he met the sorrowing wife of his disciple. When he heard the full story he took compassion on her ; he went back to *Benares* and ordered his disciple to return to his wife and to carry out the responsibilities that he had undertaken. So *Vithalplant* again became a *Grihastha*, a householder, and in course of time he had four children. **Nivritti** was the name of the eldest boy, **Dynaneshwar** of the second, **Sopan** of the third, and the youngest child, a daughter, was called **Muktabai**. The four children became famous in the history of Maharashtra as the spiritual quartet. All of them died while quite young, but during their short span of life they made a great name for themselves, and in Marathi-speaking households their names are as venerated as those of Rama and Krishna. When *Vithalplant* wished to perform the thread ceremony of the eldest boy, *Nivritti*, fresh trouble arose. The pundits of the day objected that the children were the children of a *sanyasin* who had no business to have any children, and that therefore they had no caste, certainly not the caste of Brahmins, and thus the thread ceremony could not be performed. It appears that at this shock *Vitalpant* again grew tired of life and left on a pilgrimage from which he never returned. The poor children, abandoned by their parents and scorned by public opinion, had to face life alone, and they faced it bravely and cheerfully. They even discussed matters with the pundits, who were surprised at their knowledge and their fine conduct. The children, now in their early teens, decided to renounce the worldly life and to devote themselves to yoga and to spiritual pursuits and to remove ignorance from people's minds. *Nivritti*, the eldest boy, became their guru, and they set forth upon their mission. Probably this single-handed struggle against an adverse public opinion and the attempt to establish themselves as normal persons taught the young people many things and they got more experience in a few years than most people acquire in a long life. *Dnyaneshwar* is credited with having performed many a miracle, but there could not be a greater miracle than his wonderful *Dnyaneshwari* and his still more wonderful *Amritamubhav*. The literary merit of these works is of the highest order and their philosophy and spiritual quality have given solace to millions. Even *Muktabai*, the youngest of the children, was a great adept in wisdom and in spiritual attainments and has left a few *abhangas*.

Namdev was a contemporary of *Dnyaneshwar* who lived a long life. There is controversy as to whether there were other Namdevs who lived in *Dnyaneshwar's* time, and there appears to be sufficient evidence to

uphold the theory that there were. Be that as it may, the thirteenth century Namdev has left some very delicious abhangas that describe his intense love for Vitthal, and his is probably the highest kind of spiritual poetry to be met with in any literature. From a man who was practically a dacoit he developed into a great devotee: while perhaps this phenomenon of conversion has given colour and glamour to his poetry, it has blunted the edge of pure Dnyan and caused him to follow a personal and therefore a concrete God in contra- distinction to Dnyaneshwari, who realised the highest spiritual stage where God and devotee become one and undivided.

**Eknath** was a Brahmin of great reading and knowledge and a man who understood life. His heart was full of the milk of human kindness and he restated the Adwait doctrine once more and preached to the people, teaching them to be wise and fearless. The example of Eknath proves that the Maratha saint-poets were in no way opposed to participation in life or to entering the *Samsar*. All that they insisted upon was that even Sansar should be carried on in a particular frame of mind, and when that is done, Samsar itself becomes moksha. All that one has to do is to develop that frame of mind by gradual study, by certain spiritual exercises, by yoga, or by bhakti - devotion, which always meant an attitude to every one which proved that one thought of others as one thought of oneself, or, to put it in technical terms, one must see god in everything.

Then we come to **Tukaram**, who was also born in a well-to-do family but who, when left to his own devices, failed in business. Then a terrible famine came and before his eyes he saw his wife and children die of hunger. He tasted the bitterness of life to the full, and all misery. This was probably responsible for his death in the early forties. His second wife is reported to have been a very irascible woman, but we must remember that she had to support a family while her husband was earning practically nothing. Tukaram devoted all his time to preaching through his abhangas. He had the power to express his ideas in most potent words that are sometimes like powerful drugs. He could also render high ideas from the *Upanishads* in the simplest and yet the most telling Marathi. When and where he studied them one cannot imagine, but there is no doubt that his study of the *Mahabharat*, the *Ramayan*, the *Upanishads* and the *Vedant* philosophy was intensive. He said that he and his like (that is the saint-poets) had to do all this because they had to

protect the good and expose and punish the wicked and the malicious. He asked people to take a long view of things and not to be entirely absorbed in the affairs of the moment. He even used slang in warning the people, for adequate expression was his object, and he did not mind using an expressive word even when that word was not favoured by what may be called polite society.

In this connection, it may be mentioned also that neither Dnyaneshwar nor Eknath minced his words. They all spoke the truth and spoke it without fear or favour. The common quality of those spiritual masters was their fearlessness, and they imparted that virtue to the people of their time. What is called the double standard of conduct of modern educated people in this country or elsewhere was condemned by those great masters. "You should fall at the feet of those who act what they preach", proclaimed Tukaram. The capital of the good is compassion", he said elsewhere, "Be alone, concentrate and purify your mind", was still another piece of advice that he gave. And thus **Dnyaneshwar, Namdev, Eknath and Tukaram** are beacon-lights on the great road from misery to happiness, from mental slavery to complete **moksha**.

The name of **Ramdas** may be added to this galaxy. He was a contemporary of **Tukaram**. As the preceptor of Shivaji, he was concerned with the actual politics of the day, but the stamp on his thought is undoubtedly that of Dnyaneshwar.

Apart from these, there were several writers, less known perhaps but holding the same views, who belonged to the same school and preached the same **gospel of "seeing God in everything"**, truly **a gospel of equality and fraternity and of liberty as well, but of liberty based on the sound foundation of self-control. "The extinction of the desires and victory over the senses"**, that was the technique of those teachers. They made Pandharpur the centre of a new practical religion, **a religion in which the edge of caste feeling was blunted, a religion which could be adopted by everyman and by every woman without the distinction of community or class a religion which laid down definite doctrine but which possessed the spirit of tolerance.** It was undoubtedly a school of bhakti—but it is the glory of the saint-poets of Maharashtra that their **bhakti was peculiarly free from the deification of the physical and from the chaos into which several**

### **bhakti schools fell on account of confused thinking.**

The bhakti school, in several places, degenerated into one kind of sensualism or another, and that was perhaps due to the circumstance that a mistaken puritanism forbade everything to human beings as human beings and allowed everything to gods. This led also to the development of a false conception of God. The saint poets of Maharashtra saved the Marathi speaking population from this double degeneration. They did not object to the use of symbols, but they insisted that symbols were no more than symbols. Sex-madness was never a part of the bhakti that was preached and practised by the Maratha saint-poets. and it should be remembered that they were not afraid of being purists. They taught a sturdy bhakti, and they laid down that bhakt must always manifest itself in the day-to-day conduct of man. The technique of bhakti without right conduct, the outward show of bhakti without readiness to treat everyone just as you would treat yourself, was not accepted by those saint-poets as meritorious. Mad behaviour or even wicked behaviour was never accepted as an attribute of a man who had realised and experienced the highest spiritual state. By giving all the fruits of his own actions to others, he would be free from bondage of Karma, but that never meant that he should indulge in wrong action. He must act wisely and be a model to others. Dnyaneshwar had the supreme gift of expressing great principles in unequivocal language, and the others followed his lead.

It is interesting to contemplate that great company of those days, men and women coming together to spread the gospel of right action and right knowledge, and to see how Marathi Literature was enriched not only by the educated and so-called high-class people, but by all classes and types. There were shopkeepers and barbers, shoeblacks and carpenters, even maid servants who contributed to the great movement. Namdev had a maid servant, Janabai, who occupied an eminent place in that great company and who left some sweet abhangas. Maharashtra was roused by these writers ; it was made to see things as they are ; and the awakening, as Ranade says, was indeed but the preparation for the great political work that Shivaji accomplished in the seventeenth century. The saint-poets of maharashtra realised that certain institutions of the Hindus blocked their unity, blocked the solidarity which is the supreme need of every community, and they tried to remedy this by raising the spiritual values to a place above the social values. In modern times we

may try other devices, but that does not lessen the importance of the service which those great souls rendered. They left a beautiful and inspiring literature---they have also left excellent examples for us to follow. They hated injustice and inhumanity and they were never selfish. In fact, the complete absence of Ahankar or egoism, the absence even of the feeling that you are free to indulge in Ahankar, was the key to their supreme spiritual loftiness. Their philosophic idealism is their greatest legacy. The Jivanmukta, or the person who is free from all bond age even during his lifetime, has been described by them, and particularly by Dnyaneshwar and Eknath, in a marvellous manner, and remains as an ideal for every one to aspire to. Eknath in an inspired moment wrote of the death of Krishna that he was not afraid to live and not afraid to die--but that though he was above life and death he did not want to live just for the sake of living, and thus he departed as soon as he had completed his life work. And Dnyaneshwar said that his Guru had raised him to such a state of bliss that he was able in his turn to give this joy to others. Let us pause and contemplate that level they had reached and try to understand their teachings.

☆☆☆



(ಹಿಂದಿನ ಸಂಚಿಕೆಯಿಂದ ಮುಂದುವರಿದಿದೆ)

(ಕರೋಪನಿಷತ್ 3.2 ಯಃ ಸೇತುಃ...)

ಯಜ್ಞಮಾಡುವವರಿಗೆ ಸೇತುವೆಯಂತಿರುವುದು ನಾಚಿಕೆತಾಗ್ನಿ. ಸಂಸಾರದ ಆಚೆಯ ದಡವು ಅಭಯಸ್ಥಾನ. ಅದುವೆ ಅಕ್ಷರವಾದ ಬ್ರಹ್ಮ. ಅದನ್ನು ನಾವು ಈ ಅಗ್ನಿಯಿಂದಾಗಿ ಪಡೆಯುವಂತಾಗಲಿ.

ಸಂಸಾರವೆಂಬುದು ಸಾಗರ. ಅದನ್ನು ದಾಟಲು ಯಜ್ಞ-ಯಾಗಾದಿ ಕರ್ಮಗಳು ಅವಶ್ಯ. ಅವನ್ನು ಮಾಡುವವರು "ಈಜಾನ"ರು. ಜಲರಾಶಿಯನ್ನು ದಾಟಲು ಸೇತುವೆಯು ಸಹಾಯ ಮಾಡುವುದು. ಈಜಾನರು ಹಾಗೆ ದಾಟಬೇಕಾದ ಸಂಸಾರಸಾಗರಕ್ಕೆ ಸೇತುವೆಯಂತಿರುವುದು ಈ ನಾಚಿಕೆತವೆಂಬ ಅಗ್ನಿಯ ಉಪಾಸನೆ.

ಆಚೆಯ ದಡವಾದರೂ ಶ್ರೇಷ್ಠವಾದ ಅಕ್ಷರಬ್ರಹ್ಮಸ್ವರೂಪವಾದದ್ದು. ಕ್ಷರವೆಂದರೆ ನಾಶವುಳ್ಳದ್ದು; ಅಕ್ಷರವೆಂದರೆ ನಾಶರಹಿತವಾದದ್ದು. ಶಾಶ್ವತವಾದದ್ದು. ಬ್ರಹ್ಮವು ತಾನೆ ಶಾಶ್ವತವಾದದ್ದು?

ಯಾವುದು ಇಂದಿದ್ದು ನಾಳೆಯರದೋ ಅದು ಅಶಾಶ್ವತ. ನಾವಿರುವಷ್ಟು ಕಾಲವೂ ಉಳಿದಿರುವುದನ್ನು ನೆಚ್ಚಿಕೊಳ್ಳಬಹುದು. ಭೂತ-ವರ್ತಮಾನ-ಭವಿಷ್ಯತ್ - ಎಂಬ ಮೂರೂ ಕಾಲಗಳಲ್ಲಿ ಇರುವುದನ್ನೇ ವಾಸ್ತವವಾಗಿ ನೆಚ್ಚಿಕೊಳ್ಳಬೇಕಾದದ್ದು. ಅಂತಹುದನ್ನೇ ತ್ರಿಕಾಲಸತ್ಯವೆನ್ನುವರು. ಸತ್ಯವನ್ನೇ ನೆಚ್ಚುವುದು.

ನೆಚ್ಚಲು ಯೋಗ್ಯನಾದ ವ್ಯಕ್ತಿಯು ಸಿಕ್ಕಾಗಲೇ ನಮಗೆ ನೆಮ್ಮದಿ. ನೆಮ್ಮದಿ ಇದೆಯೆಂದರೆ ಭಯವಿಲ್ಲವೆಂದೇ; ಹಾಗೆಯೇ ಭಯವಿಲ್ಲವೆಂದರೆ ನೆಮ್ಮದಿಯೆಂದೇ! ಇವೆರಡಕ್ಕೂ ಅವಿನಾಭಾವ.

ಸಾಗರದಾಚೆಯ ಪಾರದಲ್ಲಯ ಬ್ರಹ್ಮವಸ್ತುವು ನಾಶರಹಿತ, ಶಾಶ್ವತ, ಸತ್ಯವೇ ಆದದ್ದು. ಅಂತಹ ಬ್ರಹ್ಮವನ್ನು ನೆಚ್ಚಿದವನಿಗೆ ಭಯವೆಂಬುದಿಲ್ಲ. ಸಾಗರವು ಭಯಸ್ಥಾನ: ಎಲ್ಲಿ ಮುಳುಗುವೆವೋ ಹೇಳಲಾರೆವು. ಸಾಗರದಾಚೆಯು ನೆಮ್ಮದಿಯ ನಿಲ್ದಾಣ. ಅಭಯದಡೆ.

ಸಂಶಯಗ್ರಸ್ತವಾದ ಈ ಪಾರ; ಭಯನಿಬಿಡವಾದ ಸಾಗರ. ಸಾಗರದಾಚೆಯ ಆ ಪಾರವೇ ಅಭಯಸ್ಥಾನ. ಈ ಪಾರದಿಂದ ಆ ಪಾರಕ್ಕೆ ಸೇತುವೆಯೇ ಈ ನಾಚಿಕೆತಾಗ್ನಿಯ ಉಪಾಸನೆ. ಸೇತುವಿನಿಂದಲೇ ಸಂಕ್ರಮಣ. ಆ ಪಾರವನ್ನು ಸೇರಿದವರ ಆನಂದ ಅಪಾರವೇ ಸರಿ.

ಸೇತುವಿಲ್ಲವಾದಾಗ ಭಯವೇ. ಬ್ರಹ್ಮವು ದುರ್ಜ್ಞೇಯ (ತಿಳಿಯಲು ಮಹಾಕಷ್ಟ) ದುರುಪಾಸ್ಯ (ಸುಲಭವಾಗಿ ಉಪಾಸನೆ ಮಾಡಲಾಗತಕ್ಕದ್ದಲ್ಲ) ಹಾಗೂ ದುಷ್ಟಾಪ್ಯ (ಹೊಂದಲು ಆಗದಂತಹುದು) - ಎಂಬ ಈ ಕಾರಣಗಳಿಂದಾಗಿ ಯಾರಿಗಾದರೂ ಆತಂಕವುಂಟಾಗುವುದೇ. ಆದರೆ ಭದ್ರವಾದ ಸೇತುವೆ, ಎಂದೂ ಕುಸಿಯದ, ಕೆಡದ, ಸ್ಥಿರವಾದ ಸೇತುವೆಯಿಂದಾದಾಗ ಧೈರ್ಯವಾಗಿ ಪ್ರಯತ್ನ ಮಾಡಬಹುದು. ಆ ಧೈರ್ಯವನ್ನು ಸ್ಥಿರಪಡಿಸುವುದೇ ಈ ಮಂತ್ರದ ಉದ್ದೇಶ.

(ಕರೋಪನಿಷತ್ 3.3 ಆತ್ಮಾನಂ ರಥಿನಂ ವಿದ್ಧಿ...)

ಆತ್ಮನನ್ನು ರಥಿಯೆಂದು ತಿಳಿದುಕೋ. ಶರೀರವನ್ನೇ ರಥವೆಂದು; ಬುದ್ಧಿಯನ್ನೇ ಸಾರಥಿಯೆಂದು ಅರಿ; ಹಾಗೂ ಮನಸ್ಸನ್ನು ಲಗಾಮೆಂದು ತಿಳಿ.

(ಕರೋಪನಿಷತ್ 3.4 ಇಂದ್ರಿಯಾಣಿ ಹಯಾನಾಹುಃ...)

ಇಂದ್ರಿಯಗಳನ್ನೇ ಕುದುರೆಗಳೆನ್ನುವರು. ಹಾಗೆಯೇ ಇಂದ್ರಿಯವಿಷಯಗಳನ್ನು ಅವುಗಳ ಮಾರ್ಗಗಳೆನ್ನುತ್ತಾರೆ. ಇಂದ್ರಿಯ ಹಾಗೂ ಮನಸ್ಸುಗಳಿಂದ ಕೂಡಿದ ಆತ್ಮನನ್ನು ಬಲ್ಲವರು ಭೋಕ್ತಾ ಎನ್ನುತ್ತಾರೆ.

ಈ ಶ್ಲೋಕದಲ್ಲಿಯೇ "ರಥರೂಪಕ"ವಿರುವುದು. ಇದು ಮುಂದಿನ ಎಂಟು ಶ್ಲೋಕಗಳಲ್ಲಿ ಮುಂದುವರಿಯುವುದು.

ಈ ರೂಪಕವು ಬಹಳ ಪ್ರಸಿದ್ಧವಾದದ್ದು. ಜೀವ-ದೇವ-ಜಗತ್ತುಗಳ ಸಂಬಂಧವನ್ನೂ ಬಂಧ-ಮೋಕ್ಷತತ್ವಗಳನ್ನೂ ಅತ್ಯಂತ ನಿಚ್ಚಳವಾಗಿ ನಿರೂಪಿಸುವ ರೂಪಕವಿದು.

ಇಲ್ಲರುವುದು ರಥ-ರೂಪಕವಲ್ಲವೇ? ರಥವೆಂದಮೇಲೆ ಅದರ ಒಡೆಯನಾದ ರಥಿಯೊಬ್ಬನಿರುತ್ತಾನೆ. ಆ ಯಜಮಾನನಿಗಾಗಿ ಗಾಡಿ ಓಡಿಸುವ ಸಾರಥಿಯೊಬ್ಬನಿರುತ್ತಾನೆ. ರಥಕ್ಕೆ ಕುದುರೆಗಳನ್ನು ಕಟ್ಟಿರುತ್ತದೆ. (ಕುದುರೆಗಳನ್ನು ಹೋಗೆನ್ನಲು, ನಿಲ್ಲಿನ್ನಲು, ಇತ್ತೆ ತಿರುಗು - ಅತ್ತೆ ತಿರುಗು - ಎಂದೆಲ್ಲ ಹೇಳಿ ನಿಯಂತ್ರಿಸಲು) ಸಾರಥಿಯ ಕೈಯಲ್ಲಿ ಲಗಾಮು ಇದ್ದೇ ಇರುತ್ತದೆ. ಕುದುರೆಗಳು ಹೋಗಬೇಕಾದ ಎಡೆ - ಅಥವಾ ಲಕ್ಷ್ಯವೆಂಬುದೂ ಒಂದಿರುತ್ತದೆ.

ಇವಿಷ್ಟು ವಿಷಯಗಳನ್ನು ಇಲ್ಲಿ ನಮ್ಮ ಜೀವನಕ್ಕೆ ಅನ್ವಯಿಸಿ ಸುಭಗವಾಗಿ ಹೇಳಿದೆ. ನಮ್ಮ ಶರೀರವೇ ರಥ. ನಮ್ಮೊಳಗಿರುವ ಆತ್ಮನೇ ರಥಿ; ಆತನೇ ಯಜಮಾನ. ನಮ್ಮ ಬುದ್ಧಿಯು ಸಾರಥಿ. ಮನಸ್ಸೇ ಲಗಾಮು. ಇಂದ್ರಿಯಗಳೇ ಕುದುರೆಗಳು. ಇಂದ್ರಿಯವಿಷಯಗಳೇ ಅವುಗಳ, ಎಂದರೆ ಆ ಕುದುರೆಗಳ, ಹಾದಿ. ಆತ್ಮ-ಇಂದ್ರಿಯ-ಮನಸ್ಸು - ಇವಿಷ್ಟು ಒಂದು ಸಂಘಾತ (ರಥಿ-ಕುದುರೆ-ಲಗಾಮು - ಇವಿಷ್ಟು ಒಂದು ಸಂಘಾತ ಹೇಗೋ ಹಾಗೆ. ಸಂಘಾತವೆಂದರೆ ಸಮೂಹ). ಈ ಸಂಘಾತವೇ ಭೋಕ್ತೃ ಅರ್ಥಾತ್ ಭೋಗಿಸುವವನು. ಹಾಗೆಂಬುದಾಗಿ ಮನೀಷಿಗಳು ಹೇಳುತ್ತಾರೆ. ಮನಸ್ಸಿನ ಮೇಲೆ ಹಿಡಿತವುಳ್ಳವರು ಮನೀಷಿಗಳು - ಅರ್ಥಾತ್ ಧೀಮಂತರು.

ಈ ರೂಪಕವನ್ನೇ ಮುಂದುವರಿಸುವುದಾದರೆ ಕೆಲವು ಪ್ರಶ್ನೆಗಳು ಹುಟ್ಟಿಕೊಳ್ಳುತ್ತವೆ. ಈ ರಥವು ಎಲ್ಲಿ ಹೋಗಿ ನಿಲ್ಲಬೇಕು? ರಥವನ್ನು ಎಳೆಯುವ ಕುದುರೆಗಳು ಹೇಗಿರಬೇಕು? ಕುದುರೆಗಳಿಗಿರುವ ದಾರಿಗಳಾವುವು? ಅವು ಹೇಗಿವೆ? ಸಾರಥಿಯ ಪಾತ್ರವೇನು? - ಮುಂತಾದ ಹಲವು ಪ್ರಶ್ನೆಗಳನ್ನು ಹಾಕಿಕೊಂಡು ಅವುಗಳ ಅನ್ವಯ ನಮ್ಮಲ್ಲಿ ಹೇಗೆ? - ಎಂಬುದನ್ನು ನೋಡಿಕೊಳ್ಳಬೇಕಾಗಿದೆ.

(ಮುಂದಿನ ಸಂಚಿಕೆಯಲ್ಲಿ ಮುಂದುವರಿಯುವುದು)

☆☆☆

**THE INDIAN INSTITUTE OF WORLD CULTURE**  
No. 6, Sri B.P. Wadia Road, Basavanagudi, Bengaluru - 560 004. © : 26678581  
**ENDOWMENT PROGRAMMES FEBRUARY - 2021**  
**PROGRAMMES WILL BE HELD WADIA HALL**

**February 13th Saturday 6:00 PM :**

18th Annual Sri Saipadananda Radhakrishna Swamiji  
Memorial Endowment Lecture

**Topic : Sri Radhakrishna Swamiji – a unique saint of the 20th century**

Speaker : Dr. K. Nagesh, (Secretary, Sai Mandali, Malleshwaram)

**February 20th Saturday 10:30 AM :**

Sri L. N. Simha Memorial Endowment Programme

**Carnatic Vocal Concert**

Vocal : Smt. Sahana Ramachandra and Party

Donor : Smt Lalitha Simha and Family

**February 26th Friday 6:00 PM :**

A Special Program of Lecture

**Topic : Plato's Dialogues - Cratylus (Online Programme)**

Speaker : Sri T. K. Jayaraman, IRS (Retd.)

**February 27th Saturday 6:00 PM :**

Smt. R. Ranganayaki Ramaswamy and Sri C. S. Ramaswamy

Memorial Endowment Programme

**Carnatic Vocal Concert**

Vocal : Kum. Kaustubha Badrinath

Donor : Vidushi Smt. Vasumathi Raghunath

**OTHER PROGRAMMES**

**February 07th Sunday 5:30 PM (WH) :** M. A. Narasimhachar Music  
Foundation Programme Carnatic Vocal Concert Vocal : Vidushi  
Anagha Yoganand Violin : Vidwan Karthik Kaushik Mridanga : Vidwan  
Rakshith Sharma

The other Programmes are by external individuals or organizations and are only hosted on the premises of the IIWC. IIWC does not necessarily endorse the views/opinions of the sponsors or the proceedings of the programmes and IIWC does not take any responsibility for these programmes.

WH: (Wadia Hall) MH: (Manorama Hall)

## ***Our Recent Publications Transactions List available in the Library / Office***

### **SPECIAL CLASSES**

- ART CLASSES : Directed by Sri T.K.N. Prasad, Meets every Tuesday and Friday between 3.30 pm to 5.30 pm
- ART CLASSES : Directed by Sri Sanjay Chapolkar meets every (SENIOR BATCH) Thursday & Saturday between 11:30 am to 2:30 pm and 3:30 pm to 6:30 pm
- BHAJAN CLASSES : Started by Late Prof. N. Krishnaswamy, Meets every Wednesday, from 6.00 to 7.00 pm Rs. 20.00 per month.

**Note :** The above classes will recommence after the Government restrictions regarding COVID - 19 is removed.

Souvenir to mark the 75th year of the institute as part of Platinum Jubilee is deferred due to the current COVID19 Situation.

### **ACTIVITIES**

- Library has a collection of about 80,000 volumes on culture, history, literature, philosophy etc.
- Reading Room receives about 200 magazines and periodicals from all over the world.
- Children's Library has about 20,000 books in a separate building and caters to the needs of students and youth.
- Behanan's Library has a special collection of important works and reference books.
- Publication consist of a monthly bulletin, transactions, books and reprints. Sale as well as exchange arrangements are welcome. Programmes are held each month consisting of literary, visual and performing arts. About 15 to 20 activities are planned every month.
- Bequests, donations and endowments enjoy 80% Concession. Inquiries invited.

Book Post

**Note :** Institute Library will be open only for borrowing & returning the Books by the members. Library is CLOSED for public reading as of now.

### **OFFICE WORKING HOURS**

- WORKING DAYS : Tuesday to Sunday (Monday Holiday)
- OFFICE TIME : 10.00 a.m. - 4.30 p.m.
- Library : 9:00 a.m - 6:00 p.m.